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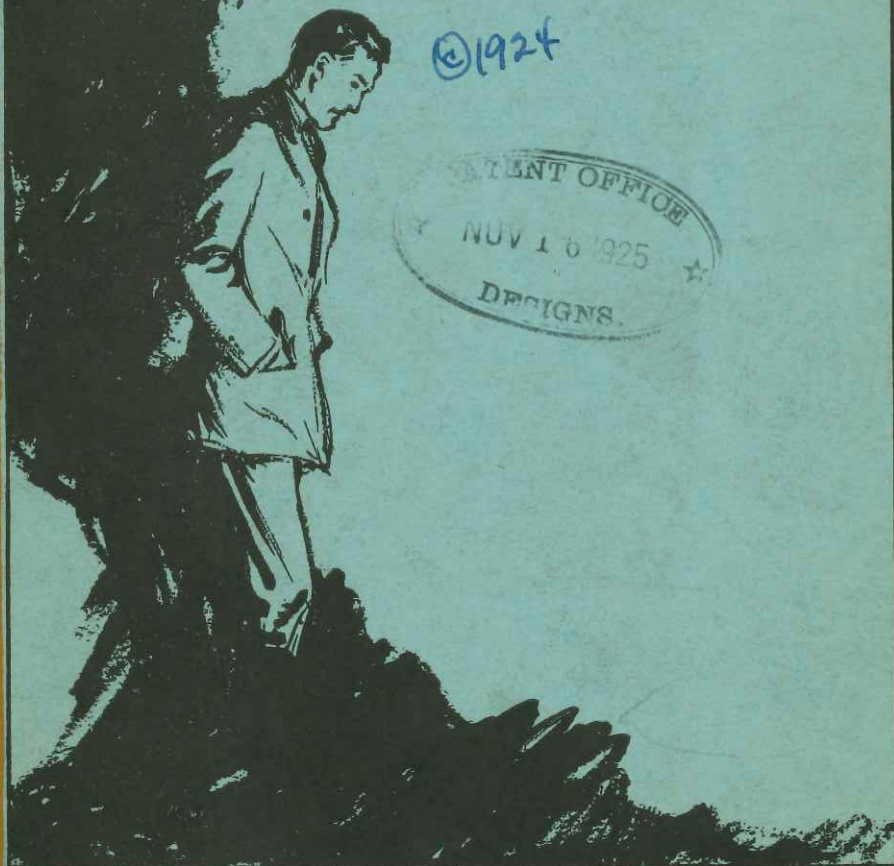
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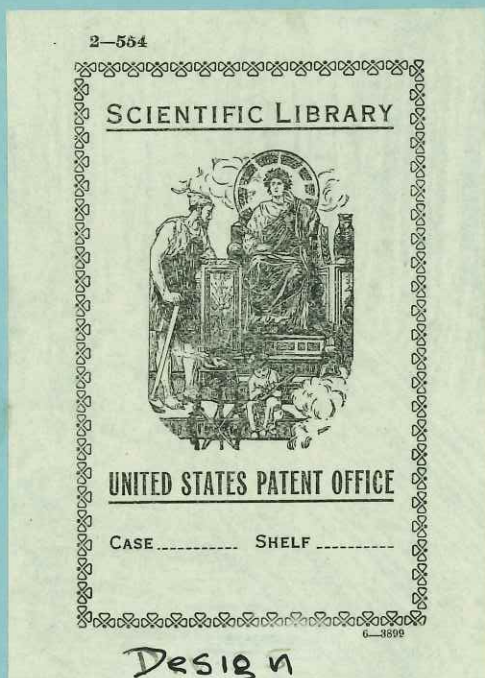
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Come out
of the
Shadows

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Come out of the Shadows



Know the joy of friends and popularity. Bring out your hidden talent. This book shows how. Let it be your guide.



Money, Friends and Leisure

ments. If you do not care for this, consider what it would mean to you to be able to delight your friends of an evening by playing the saxophone.

You Can Do It

Many people, loving music, hesitate about taking it up, feeling they have no talent. This is unfortunate, since the mere fact that they love music and are interested in it is evidence that they have latent talent. With proper encouragement and a determination to persevere they would soon amaze their friends with their skill and expression. If you think you are not sufficiently musical, dismiss the idea from your mind. Not one musician in thousands has genius, few have more talent than you. A very learned scientist, Dr. Bartholemew, announces, "*The musical faculty is not a special gift to the favored few. Musical science and musical art rest on the same psychological basis as everything else that may be learned.*" When you have music in your heart, you need not debate whether you can learn to play. Persistence and a little time will enable you to play creditably on the saxophone.

Easy to Play

The ease with which the saxophone is mastered is one of the reasons it has won such a vogue. At first glance it looks very complicated and the maze of keys tends to discourage the amateur. In reality the saxophone takes less time and study than most musical instruments. The keys are so arranged that instead of being difficult **the mechanism simplifies fingering.** In an hour the beginner can play simple tunes musically. By this we do not mean you to understand that the saxophone is limited in scope. It is just that modern skill has contrived to make it easy to play.

The musical notes, too, are not difficult. On the saxophone you play, generally, the measures as they are written. Then again, though there are twenty-six letters in the English language to learn, in music there are only seven! The fundamentals are simple. Practice, enthusiasm, and your natural love of music will carry you along. You have every reason to believe that you may take an active part in the joys and achievements music offers.

So, come out of the shadows. Step into the sunlight of popularity, of fun, of a profitable profession. These are yours to grasp. Others have done it. From the many whom we have helped in this way

[2]



Northern resorts in summer,
Florida in winter—these
are within your reach

Play the Lyon & Healy Saxophone

we receive happy letters telling what a difference music and their saxophones have made in their lives.

The Saxophone

The saxophone was invented about the year 1846, by Antoine Sax, a Belgian, living in Paris, France, who named it after himself.

Originally the saxophone was very cumbersome and not easy to manipulate, but it has been improved to such an extent within recent years that the most difficult passages may now be executed with comparative ease and little practice.

Who has ever listened to the saxophone and not marveled at the almost human quality of its voice? It is this factor that makes the saxophone so fascinating a study. Many people are drawn to it because of the clever and odd effects obtainable on it, but this original motive is soon supplanted by a profound interest in the instrument, for its versatility and musical quality.

The tone of the saxophone is composite, uniting qualities of both the reed and the brass. The plaintive lament of the oboe can be followed immediately by the strident blare of the trumpet. In some registers the saxophone tone is mistaken for the clarinet or for the English horn and the cello.

The saxophone family consists of the sopranos in E flat, B flat, C, the alto in E flat, the melody tenor in C, the tenor in B flat, the baritone in E flat, the bass in B flat, and the contra-bass in E flat, all of which are used with brilliant effect.

Lyon & Healy Saxophones

Couturier Model

The reasons why professionals all over the country prefer this make, are not hard to discover. Briefly, they are: beauty and flexibility of tone, enabling the player to give full rein to his artistic ideas; light, quick key action, making it easy to play rapid and complicated passages with comparative ease; perfect intonation, causing the voice of the saxophone to blend with all other instruments, wind or string, in the most entrancing harmony; and a strong, reliable construction, giving assurance and confidence that the instrument will be ready for instant use, barring accidents, at all times. Great care is exercised in such details as facing the mouthpiece, so that it will produce the extremes of volume with a minimum of exertion, and give good results with the average reed. Throughout the entire compass of instrument, the key levers are well within

[3]



As an amateur, homes are
open to you

The Quickest Way to Popularity

reach of the average hand, so that difficult stretching of the fingers will not be necessary. Adjustment of the springs is such that smoothness of scale passages in all keys is assured. Many other little points make the LYON & HEALY appeal strongly to the amateur and to the man whose saxophone is his means of livelihood.

The range of each model extends through about two and one-quarter octaves. The range of the entire saxophone group is about four and a quarter octaves. This is ample for professional use, though some artists are able to obtain greater range on certain models. The LYON & HEALY Saxophone is a very desirable addition to any organization.



THE SHAW SISTERS

Keith and Orpheum Headliners.

"Our LYON & HEALY Couturier Model Saxophones are simply wonderful, and in our opinion are the best in the world. We can always depend upon them, and you are to be congratulated for such perfect instruments."

LYON & HEALY

Saxophones

Couturier Model




The choice of the leading professionals and amateurs. Unique in improvements; beautiful in tone and finish; of surpassing durability of construction



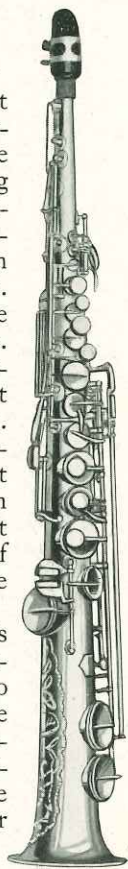
The B Flat Soprano

STRAIGHT OR CURVED MODEL



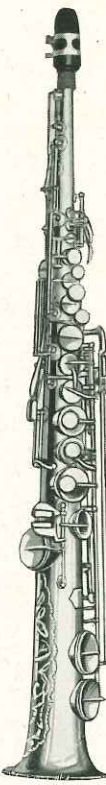
Made by probably the most skilled organization of workmen, the LYON & HEALY is the choice of the discriminating artists. Headliners in vaudeville and leading dance orchestras are unanimous in their praise of this instrument. This model is notable for the richness and color of its tone. Beautiful effects can be obtained when played as a part of the saxophone quartet. Trumpet parts in band or orchestra can be played without transposition. In workmanship it is an example of painstaking care and skill.

The range is from B flat below the staff to E flat above. See page 16 for description of finishes, and inside of back cover for prices.



The C Soprano

STRAIGHT MODEL



True in tone, in tune, and with the most improved mechanism, this model is winning deserved praise. Its smooth tone and brilliancy makes it an excellent substitute for violin, oboe, or flute in band or orchestra work. Piano or voice parts can be played without transposition. As a solo instrument or for church work it is ideal. The range is from B flat below the staff to E flat above. See page 16 for description of finishes, and inside of back cover for price. Let us send you the LYON & HEALY for trial to let you prove to yourself its excellence. Send references with your request. We will send you any instrument for trial at home. Such a test is all that is necessary to make you want the LYON & HEALY as your own.

The E Flat Alto

The majority of professionals prefer this model. It is an essential part of a church band or orchestra and all saxophone combinations. As a solo instrument it has wide popularity. Transposition of cello parts is simple, while E flat cornet, alto horn, or alto saxophone parts are read directly. The tone of this LYON & HEALY model is mellow, rich in harmonies and beautiful in coloring. Even and full, it flows without "pinching" or "choking." In appearance the model is splendid. The mechanism in each detail is perfect. Adjustment of keys is delicate. Amateurs and professionals throughout the country write us happily of the success they enjoy with this model.

The range is from F natural above the staff to B flat below. See page 16 for description of finishes, and inside of back cover for prices.



The C Melody

This is undoubtedly the most popular model for amateur use. It fits in splendidly in a wide range of occasions and groupings. It is the beginner's choice, as it is not only an ideal solo instrument, but for church and other small combination playing its tone is most appropriate. Furthermore, music for the voice can be played without transposing. Piano, violin, flute, oboe and cello parts are played directly.

The tone itself of the C is rich and soft, blending well with other instruments, but effective as a solo instrument. It has resonance and carrying power.

The range is an octave lower than that of the C soprano. See page 16 for description of finishes, and inside of back cover for prices.



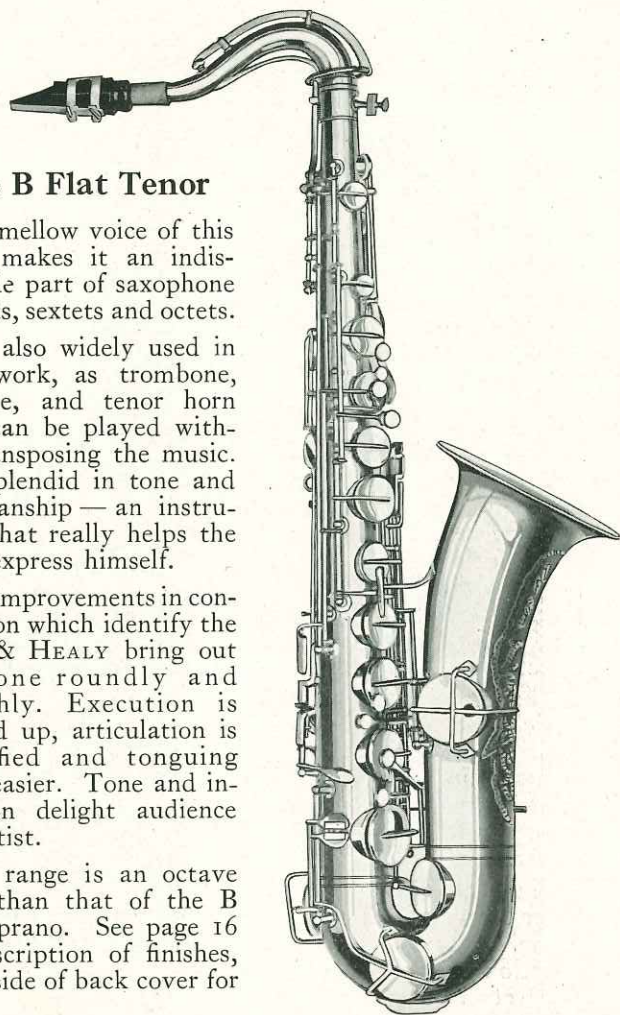
The B Flat Tenor

The mellow voice of this model makes it an indispensable part of saxophone quartets, sextets and octets.

It is also widely used in band work, as trombone, baritone, and tenor horn parts can be played without transposing the music. It is splendid in tone and workmanship — an instrument that really helps the artist express himself.

The improvements in construction which identify the LYON & HEALY bring out the tone roundly and smoothly. Execution is speeded up, articulation is simplified and tonguing made easier. Tone and intonation delight audience and artist.

The range is an octave lower than that of the B flat soprano. See page 16 for description of finishes, and inside of back cover for prices.

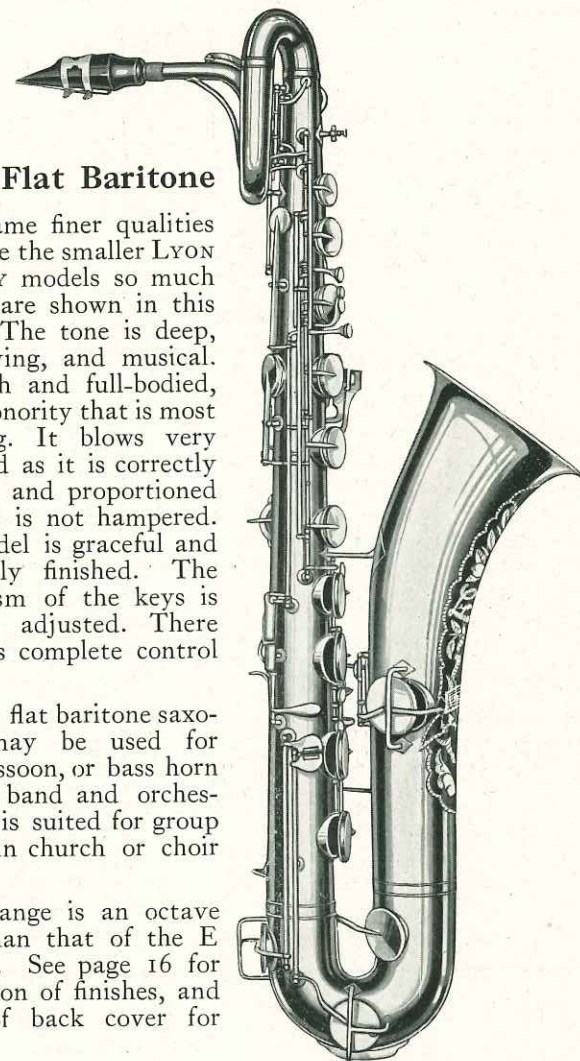


The E Flat Baritone

The same finer qualities that place the smaller LYON & HEALY models so much in favor are shown in this model. The tone is deep, far carrying, and musical. It is rich and full-bodied, with a sonority that is most appealing. It blows very easy, and as it is correctly balanced and proportioned fingering is not hampered. The model is graceful and beautifully finished. The mechanism of the keys is perfectly adjusted. There is always complete control of tone.

The E flat baritone saxophone may be used for cello, bassoon, or bass horn parts in band and orchestra. It is suited for group playing in church or choir work.

The range is an octave lower than that of the E flat alto. See page 16 for description of finishes, and inside of back cover for prices.



Priceless Returns for a Few Hours



The B Flat Bass

This magnificent instrument is simply wonderful for its tone. For the heavy bass parts in standard overtures and operatic selections there is no other instrument which can duplicate its tonal depth, resonance, and the facility of execution. For all its size the B flat bass is well balanced and easily handled. The fingering has been planned to permit smooth playing.

The range is an octave lower than that of the B flat tenor. See page 16 for description of finishes, and inside of back cover for prices.

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Play the Lyon & Healy Saxophone

Features of the Lyon & Healy Saxophone

Couturier Model



THE OCTAVE KEY

The invention of the single automatic octave register key has done as much to popularize the saxophone as any other single factor. Formerly two octave keys were necessary, the lower one controlling the notes D to G in the second octave and the upper key the notes above that.

This necessitated a continual jumping from one octave key to the other, especially in intervals, that made it very distracting. The invention of the single octave register key (Fig. 1) makes it only necessary to open the key at the note D in the second octave and keep it open for the balance of the upper scale. A mechanism, operated by the key pad of the third finger key, opens the lower one at the proper time.



All LYON & HEALY Saxophones are equipped with the new and improved form of single octave register key here illustrated. The mechanism of this improved form of key is absolutely positive and the lower one will not open until the upper one is closed. The change from one to the other is made on the note G just above the staff and inferior forms of mechanism have sometimes resulted in the lower key opening before the upper one closed, thereby causing a bad flutter on this note. The mechanism of the improved key used on LYON & HEALY Saxophones makes this serious fault impossible.

SIMPLIFIED FINGERING

The note B flat is a very important one on the saxophone as it occurs in every flat key, and in the extremely sharp keys as A sharp. It is, therefore, essential that the mechanism of the saxophone be so designed that the fingering of this note be made as easy as possible.

The mechanism of all LYON & HEALY Saxophones includes an extra plate which makes it possible to take the second and third B flat (or A sharp) in three different combinations, so that if it is awkward in one combination it is sure to be easy in one of the others.

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FLAT KEYS MADE SIMPLE TO MASTER

LYON & HEALY Saxophones are equipped with an extra E flat key which greatly simplifies the fingering of any scale in which E flat (or D sharp) occurs; *i. e.*, in every flat key excepting key of F.

BODIES OF UNIFORM THICKNESS

A most important requisite for pure tone quality in a saxophone is that the metal of the body of the instrument be of uniform thickness. If the pillars, on which the pads rest, are drawn up out of the same metal as the body of the instrument, as in Fig. 2, the walls of the pillars are apt to be so thin that they cut through the key pads, damaging them in a very short time. Sometimes the bearing surface of the pillars is beaded to prevent cutting, but in any case metal so drawn is stretched to an uneven thickness. The tone of the instrument is apt to flutter badly in the extremely low register. It also lacks resonance.

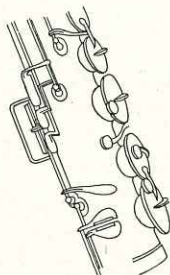


Figure 2

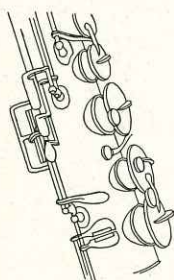


Figure 3

The bodies of LYON & HEALY Saxophones are of uniform thickness throughout. The holes for the pillars are cut out of the solid metal, and the pillars themselves are made of separate heavy castings which are brazed in. The walls of the pillars are thick enough so that they may be beveled down to the proper thickness on their bearing surfaces, which gives the pads a smooth surface to rest upon, as shown in Fig. 3. The sketch shows a surface so thick that the cutting of a pad is an impossibility.

This is an expensive process, but the only really practicable and satisfactory one. The process also reflects itself in the tone of the LYON & HEALY Saxophone, which is full, rich, and resonant in the lower register without a tendency to flutter. Perfect seating of the pads is also insured. No leaks can develop. The importance of this feature cannot be stressed too much.

THE IMPROVED G SHARP (A FLAT) PLATE

Instead of a small hard-to-get-at key, the LYON & HEALY Saxophone is equipped with a large size easily manipulated G sharp plate, as shown in Fig. 4. This plate is operated by the small finger of the left hand—naturally weaker than the other fingers. Saxophonists have therefore been having great difficulty with the small key. The finger would continually slip off, and because of its small size the key would often be missed entirely.

The G sharp plate eliminates this. The small finger reaches it easily. There is no danger of slipping because the plate is large. This may seem a small matter, but it means much, and is a feature every saxophonist desires.



Figure 4

Other Features of Importance

From the basic foundation to the slightest details, no efforts have been spared to attain absolute perfection. The four important essentials—**INTONATION, EVENNESS OF SCALE, PERFECT TONE, and EASY PLAYING QUALITIES** will impress one instantly.

Every model in the family is full keyed and possesses all modern improvements. The stance of the keys is most practical and convenient for all fingering. Among the improvements will be found the Extra G Sharp Trill Key, Extra E Flat and the Single Octave Key.

The LYON & HEALY action is as delicate as that of a flute. Its lightness and responsiveness are astonishing. The attention paid to fitting the keys eliminates metallic noises when rapid execution is attempted. Friction is reduced; sticking of the keys is unknown.

Symmetrically, the instruments leave nothing to be desired. Proportions of the bell and body are scientifically correct. As a consequence, the tone is of a finer quality. It also makes it easier than usual to play the low tones, C, B natural and B flat.

Such attention has been paid to size, balance, and weight that the player of the LYON & HEALY is delighted with the grace of the instrument. It is strong and durable with a minimum of metal for convenience in carrying.

Mouthpieces are properly shaped to insure evenness of tone. The various types or embouchures of players were considered in designing a proper mouthpiece. The instrument speaks very easily and the volume is quickly and readily controlled.

LYON & HEALY Saxophones have long been famous for their finish. This is due to the special attention given to this item. The

Music Leads to Bigger Things

finish of a saxophone can hardly be illustrated on paper, but we guarantee that you, like many others, will heartily agree that the finish of LYON & HEALY Saxophones is nothing short of a work of art.

All finger-tips and upper thumb rests are full pearl inlaid. The lower thumb rest is made of crystal silver.

We might add a word as regards the pads themselves. Every saxophonist knows the value of a pad. If the pad is thick or soft, your instrument will be "stuffy" and "out of tune." Pads for LYON & HEALY Saxophones are made of an all-wool felt filling, covered with African Cape hide. They will not pack, and are very elastic as the hide is the toughest and the most pliable that can be secured.

Final inspection before the saxophone leaves us assures you of receiving a perfect instrument. Everything is inspected—workmanship, adjustment of keys, and finish particularly. Every instrument is tested with the reed and mouthpiece intended for it.

Every LYON & HEALY Saxophone is equipped with music rack, strap, mouthpiece cap and hard rubber mouthpiece. Also one special screwdriver and illustrated fingering chart.

Description of Finishes

- A. Brass, extra heavy, finest quality, highly polished.
- B. Extra heavy silver plated, satin finish, keys and inside of bell finely burnished.
- C. Extra heavy silver plated, satin finish, keys hand burnished, inside of bell heavily gold plated and burnished.
- D. Extra heavy silver plated, satin finish, with keys and inside of bell heavily gold plated and hand burnished.
- E. Heavily gold plated all over, satin finish with hand burnished keys, and bell.
- F. Heavily gold plated and hand burnished all over.



The almost human quality of the voice of the saxophone is one of its chief charms.

Unconditionally Guaranteed

LYON & HEALY Saxophones are not only guaranteed against possible defective workmanship, but any purchaser who is not satisfied with his LYON & HEALY may exchange it for another or have his money refunded. This is the strongest assurance of satisfaction anyone could offer. We want to please you. We have the utmost confidence in our instruments. Only the best grade materials are used. A staff of highly skilled workmen exercise great care in building the LYON & HEALY. Coupled with these is a rigorous system of

Play the Lyon & Healy Saxophone

inspection which means that the model you buy has been carefully tested from both the manufacturing viewpoint and from a musical one.



Players of other instruments can readily and easily learn to double with the saxophone.

In refinements and in the beauty of appearance the LYON & HEALY is a veritable jewel. The professional, knowing how great an amount of the building of a saxophone is handwork, readily appreciates that the instrument is a good value.

Play As You Pay

Then again the opportunities for making money are so many when you play a saxophone that in no time you can earn the cost of your LYON & HEALY. In fact, under our partial payment plan you can be paying for your saxophone out of your earnings. Many a fellow has earned all other payments but the first. The saxophone is so readily learned that you can join a dance orchestra and be paid enough to take care of your payments and have money besides. Saxophonists of note today started just this way. They bought their LYON & HEALY under our liberal plan. In no time the payments were cleared up. *They had all the fun of playing the instrument while paying for it.* Read the plan on the order form enclosed with this book. It sets out everything clearly and simply. It is made so easy that you too can be playing your LYON & HEALY within a brief time. Select the plan which you think is best suited to your situation, fill out the sheet and mail it to us. *Do it today.*

Universal Use

The common impression is that the saxophone is only used, professionally, by dance orchestras and vaudeville artists. This is not so. It is a true musical instrument that ranks high in the estimation of the musician and the composer. Richard Strauss, the celebrated composer, insists that certain of his symphonies be played with parts for saxophones. It is only the fact that earlier composers were unaware of the virtues of the saxophone or unacquainted with its existence that they made no provisions for it in the scores of their works.

It is most interesting to note the attention now given to this instrument whose present popularity is due, perhaps, more to the

Come Out of the Shadows

music-loving public than to the professional artist. But the band and orchestra player is alert to the beauty of voice of the saxophone. In symphony orchestras a long-recognized deficiency in ensemble effects is overcome by the saxophone. Its peculiar timbre bridges the break between the wind and string portions. There is a definite difference between the tone of the wind and the string band. They do not blend and merge. The reed section does not completely fill in this gap. The saxophone with proper instrumentation does away with this trouble and with a full choir of saxophones the voices of the orchestral instruments harmonize more smoothly.

Military Bands

This is true of the military band with its three sections: reed, brass, and percussion. With a new division into four sections to include the saxophone the effect would be greatly superior. A full saxophone (brass-reed) choir orchestrated as a separate group would tie the brass and reed sections together. Such a saxophone section should include:

- One first and one second B flat soprano saxophone.
- One first and one second E flat alto saxophone.
- One first and one second B flat tenor saxophone.
- One first and one second E flat baritone saxophone.
- One first and one second B flat bass saxophone or B flat bass and E flat bass saxophones.



Music is an inherent part of all of us. It has an unfailling charm.

Favorite Arrangements

However, it is as a solo instrument or in conjunction with other saxophones that the beginner considers his instrument. Many such units are now winning popularity. Quartets, sextets, and octets are in demand. The usual arrangement is as follows:

QUARTET

- One B flat soprano saxophone. One B flat tenor saxophone.
- One E flat alto saxophone. One baritone saxophone.

SEXTET

- One B flat soprano saxophone. One E flat baritone saxophone.
- Two E flat alto saxophones. One B flat bass saxophone.
- One B flat tenor saxophone.

OCTET

- One B flat soprano saxophone. One E flat baritone saxophone.
- Three E flat alto saxophones. One B flat bass saxophone.
- Two B flat tenor saxophones.

Play the Lyon & Healy Saxophone

Some players have worked out other combinations. It is only a matter of taste. Any one of them, if properly voiced, gives pleasing effects.



Saxophone quartets find favor in churches lacking an organ or choir.

Many churches lacking an organ or choir, utilize a saxophone quartet with charming results. The usual combination which can play the regular music without transposition is:

- One C soprano saxophone.
- One C melody saxophone.
- One E flat alto saxophone.
- One E flat baritone.

Jazz

The tremendous popularity of the dance orchestra is due to no little extent to the saxophone. The flexibility of the tone and its richness enable the artist to obtain splendid musical results. Its music is appealing and of such quality that it expresses every passing whim of the owner. Sobbing mournfully or laughing weirdly, the saxophone has leaped from semi-obscurity to phenomenal popularity. Credit is due principally to those artists, who, playing the saxophone on the stage and in the ballroom, have fired the enthusiasm of their audience. Carried into the spot light by jazz and its votaries, it is today best known and most often heard in the jazz band and dance orchestra. The instrumentation of such groups is various.



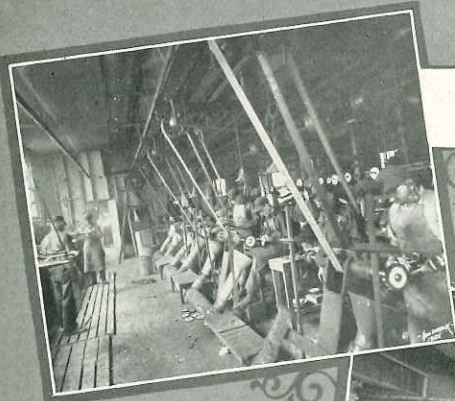
In the ballroom especially has the saxophone won phenomenal popularity.

The most popular arrangement is perhaps:

- One C melody saxophone. One piano.
- One slide trombone. One drum and traps.
- One trumpet. One banjo.

The C melody saxophone is used, since there is no violin. If a violin is used for lead, use an alto saxophone as auxiliary.

Even this unpretentious combination is not necessary. You can get a splendid grouping with two saxophonists, a pianist, and a drummer. From such a modest beginning sprang many a large aggregation. If you have the enthusiasm, one or two engagements will put you over in such a way that other musicians will be drawn to your band or orchestra.



POLISHING SECTION

CASE DIVISION



SAXOPHONE DIVISION
SCENE



FACTORY



MACHINE DIVISION

PLATING DIVISION



SAXOPHONE
ASSEMBLING DIVISION



SAXOPHONE DIVISION
SCENE



What Owners Say

About Couturier Model Saxophones

"Received the LYON & HEALY C Tenor Saxophone last week, and have been so busy playing, have neglected to write you. I have tested it out in every way, and it was perfect in every respect. Every one of the tones comes free and easy and plenty of volume. You can bring them down to a whisper at any time it is necessary to do so."—W. M. JOCKERS, Windsor, Mo.

"The LYON & HEALY Saxophone was received in first class condition. I have given it a critical try-out, and it has proved to be all O. K. Every word that you have said of the saxophone has been vindicated by its beauty, tonal qualities and convenience. I certainly am well pleased with the instrument. One thing I would like to say: Even under the consideration that you are so crowded to fill orders and meet the demands, yet there is not even the slightest indication of rush or hurry in the make-up of the instrument; it is made as if there were no other orders waiting. I appreciate this one thing, even though it was necessary for me to wait two weeks for it."—E. L. FROST, Colchester, Ill.

"It gives me great pleasure to inform you that the LYON & HEALY Saxophone I received from you is the finest instrument I have ever played upon. The model, finish and key action are perfect. The intonation is unequalled, and the temperament is so even that not one note of its entire register needs favoring, no matter what key you are playing in. I heartily recommend the LYON & HEALY Saxophone to anyone desiring to purchase a saxophone."—A. C. MARSHALL, Richmond, Ky.

"I find the LYON & HEALY Saxophone very satisfactory.

"It is almost unbelievable, the ease with which it can be played; so soft that a human voice can sing with it, and so loud that the house vibrates when played, and the tone is perfect."—JOHN A. LIGHT, Essexville, Mich.

"The B flat Tenor Saxophone you sent me on six days' trial is a wonderful instrument. I have found it perfect in tune, and the tone is dandy. I am a clarinetist, and have accomplished a great deal already on the saxophone."—HENRY J. BAKER, Albany, N. Y.

Prof. Cesare Morelli, Carbondale, Pa., is another satisfied user of the LYON & HEALY Saxophone. We are sure you would be equally pleased with any LYON & HEALY Saxophone we might sell you.

Prof. HENRY RESTORFF, one of America's most talented bandmasters, soloist of nation-wide renown on many instruments, and director of the Edison Band, of Orange, N. J., writes:

"Your LYON & HEALY Saxophone is entirely satisfactory. It gives me great pleasure to state that all the boys admire it."

"The three saxophones of your make that I am using in my orchestra now are proving to be jewels. I have made some very radical changes in the manner of orchestration, and to say that they have proved a success is putting it mildly. What would you say if I told you that I had replaced a trumpet or cornet with a soprano saxophone, and found that it not only filled the bill, but had a number of advantages over the cornet. That the performer on the soprano saxophone is not afraid to practice a few hours a day is no doubt one reason why I am enthusiastic over the success, but still I really think that a soprano saxophone playing cornet parts in a small orchestra is more apt to blend with violins and banjos and piano than a cornet. I use the alto saxophone on cello parts where there are no special alto parts in the orchestrations, and while my alto is practically a beginner, he is not afraid to practice at home, and is doing remarkably well. My tenor saxophone is still on the job every engagement, and as far as I can see, plays just as well, just as easy and always as well in tune as the first day I bought it. However, with the arrival of a baritone saxophone in the town, I am afraid I shall have to exchange

Play the Lyon & Healy Saxophone

my C tenor for a B flat and do quartet work. Well, I can thank you and the LYON & HEALY Saxophones for my success in saxophone work, and I am very glad you interested me in them."—CHARLES A. ROSS, Ideal Orchestra, Littleton, N. H.

"Just a few lines to try to express to you the gratitude I feel toward you for the LYON & HEALY Saxophone I have been using for the past four years. When I was doing orchestra work in Chicago I realized that the horn was in excellent tune and blew very easily, but until I began to do solo work and record for the Victor and Pathe Talking Machine Companies, I did not realize the true value of tone quality and clearness which shows up so plainly on my records. I cannot begin to tell you how much I appreciate your wonderful horn, but I can say that I would not part with it for any amount of money if I could not get another like it, as I truly believe that much of my success is due to my LYON & HEALY Saxophone."—F. WHEELER WADSWORTH, Chicago, Ill.

"I received the saxophone, and am greatly pleased with it. It is much nicer than I expected it to be. I shall be very glad to show it to anyone wishing to buy a saxophone, and to recommend your house to anyone wishing to purchase a musical instrument."—HELEN McPHERSON, Bement, Illinois.

"MR. RITTENHOUSE, my saxophone man, whom you remember, requests me to write you and say that the LYON & HEALY Saxophone, which you shipped him a few weeks ago, is proving out just as you told him it would—fine as silk.

"You remember that he complained of the instrument blowing flat in one or two keys, but you insisted that this trouble would all fade away as he learned to 'blow' the saxophone, and he says to tell you in future to tell all beginners to keep on 'blowing' and not condemn the instrument as he did until they learn to manipulate the keys.

"He says the 'flat' trouble has all disappeared, and he would not take a farm for his instrument."—J. H. REED, Paris, Illinois.

"Received my B flat LYON & HEALY Saxophone, and want to say that it certainly is a wonderful instrument. It blows easier than any saxophone I have ever tried to play, and the intonation is remarkable.

"Am using mine in orchestra work, playing B flat cornet parts, and have played several dance jobs since I've had it. It makes a big hit with the dancers.

"The LYON & HEALY is just the kind of saxophone that the amateur as well as the professional needs in his work."—G. F. REDISKE, Slayton, Mont.

"Ten months ago I purchased a LYON & HEALY C Tenor Saxophone of your firm (without any knowledge of the instrument at all), intending to use it in a five-piece orchestra. Naturally you may like to know what success I had with it.

"It has done all you claimed for it, and a lot more. We have used it to take first violin parts in waltzes and one-steps where the counter melody of the second cornet could be used. We have made up a brass trio of saxophone, cornet, and trombone for both concert and dance work. We find it is unsurpassed for solo work, where the great tone volume and fine appearance accounts for a whole lot.

"In fact, we are so pleased with the success we have achieved, that we would like you to advise, as to purchasing a B flat soprano saxophone to use in like capacity, in orchestra quartet composed of B flat soprano, C tenor saxophones, cornet, and trombone, without any accompaniments, wouldn't go fine for concert work. Would you also tell us what part the B flat soprano would take in orchestra music?"—CHARLES A. ROSS, Littleton, N. H.

"I like your saxophone very much. The instrument I purchased from you is giving me such good service, and such good satisfaction that I can recommend it very highly. It is in excellent tune, and the tone is remarkably good."—JOHN CIMINO, Chicago, Ill.

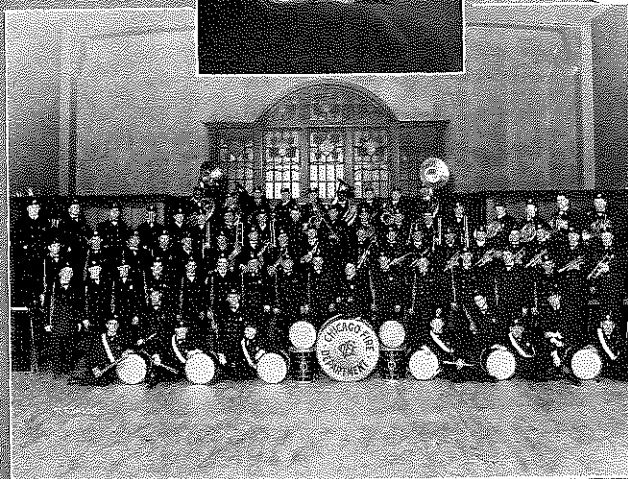


BERT EARLE
AND HIS
CALIFORNIA BEAUTIES



THOMAS THATCHER
OF
BENSON'S ORCHESTRA

CHICAGO
FIRE DEPARTMENT
BAND



BARGY'S TRIANON
ORCHESTRA



MATTHEW AMATURO
OF
BARGY'S ORCHESTRA



WOECKNER'S BAND
JOHN ROBINSON CIRCUS

The Will to Do

To get out of the commonplace, to lift yourself from the mass of unaccomplished people, lies with you. Music is a means to popularity and fortune. Crystallize those vague ideas, those longings of yours. Begin now. Do not put off beginning. The talent that urged you to consider music as an accomplishment or a source of profit may, no matter how small, be developed to a robust part of your life. Are you content to work through life at an uncongenial job when the world is demanding musicians, paying them almost fabulous salaries? Follow your impulse. Bring out that latent ability and win yourself independence.

"I received the saxophone Saturday afternoon. Never tried one before. By six o'clock I could play several simple pieces by note. I will do my first dance job on it September 27" (one month later).—JOHN RITTER, Waterbury, Conn.

He was only a beginner. It is not only Paul Whiteman or Sousa or Paderewski who are highly paid. There are thousands of artists playing in small bands or orchestras, or in a troupe on vaudeville circuits, whose salaries put to shame the plodding bookkeeper and the clerk. In a few hours, doing a thing they like they draw big pay. Mr. Ritter was simply willing to put himself to the test. He believed music was a means to bigger things. It was and he never stops congratulating himself for filling out a trial order blank.

You Can Do It Too



A few hours' daily playing soon brings priceless returns.

You make your own opportunities. Fate puts results up to you. Even if you are only interested in the saxophone as a diversion, as a source of fun for friends, it will mean happier hours and more friendships than you now enjoy. People like those who afford gayety and entertainment. They seek them out. Those evenings when you are alone and wonder why—spend them now in learning to play the saxophone. You will never regret it. The returns for the relatively few hours spent in practice and study will be priceless. You can be earning money while studying—while paying for the instrument. Read again our Easy Payment Plan on page 17. Your talent, full blown, will be an "Open Sesame" to good times and money.

Successful folks pay for success. Are you willing to give a little time and effort? The beautiful homes and fine cars of musicians represent determination and persistence.

"The more I see of the LYON & HEALY Saxophone, the better I like it. The tune is so good and each tone so perfect that it is very easy to do the most important orchestra work without any worrying.

"One never has any trouble with the LYON & HEALY. It satisfies."—JACOB FISHER, Chicago, Ill.

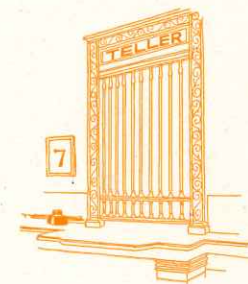
It was Napoleon who said, "Circumstances! I make them." He was right. Human nature is all too prone to put things off. Inertia treacherously weakens us. We promise ourselves we will do it tomorrow. But tomorrow somehow never comes. The tragedy in many a man's life is traceable to procrastination. Will it be true of you? Are you going to let that fine spirit of energy, of ambition, die out? *Now is the time to begin.* When interest flags, you slip back into the humdrum rut against which you revolted. Bring music into your daily life and let it bring you popularity and success. It takes so little study to play pleasingly on the LYON & HEALY Saxophone that lack of time is no excuse. Many musicians, beginning as you, had to snatch their practice in spare moments, but they soon discovered that being able to play brought independence of petty tasks. Now they can devote all the time they want to their music or to travel or recreation.

Look at the big orchestra players. Consider how little actual work they do. Would you not like their leisure, their income? There is nothing unusual about them. Patience and spare moments devoted to study put them where they are.

Something to Remember

Consider this, that while they are at the top, it is today's beginner who will soon be shoulder to shoulder to them. Youth will be served. It brings courage, vigor, and ambition to every obstacle. Hindrances are brushed aside. You too in time can be like Matthew Amatore who, beginning humbly, soon worked himself up to the front ranks. Now he really lives because he trained the same talent you have. He brought his out. He invested in himself. You can do likewise. Being able to play the saxophone immediately increases your worth. Spare time playing pays well. The little trips or purchases you cannot afford now are easily financed from such earnings. In time, as proficiency comes to you, with it too will come overtures to join successful and popular bands and orchestras.

There are scores of young people and those, too, not so young, who have written us of the returns their LYON & HEALY Saxophones have brought them. *They had faith in themselves.* They won out. A great deal of their success (they generously write us) is due to their choice of instruments: "It was the best possible investment," says Charles A. Ross of Littleton, N. H. "The richness of tone,



The saxophone has been the means of many to win a bank account and independence.

Invest in Yourself—Learn to Play

and the easy blowing qualities of my LYON & HEALY were a constant help to me," so Mr. Amaturro wrote us.

These successful young people might just as well be you. It was not so long ago they were reading these lines, as you are now. The brief intervening time has shown them success.

Exhaustively Tested

The purity of tone of the LYON & HEALY Saxophone is sheer delight to hear, while the perfected features which facilitate playing speed the beginner's progress. Leading professionals collaborated in designing it. Model after model was exhaustively examined and tested. Errors were corrected; the best ideas were resolved down to practical use. The experience of nearly sixty years in serving the music-loving public was drawn on. The LYON & HEALY Saxophone is the choice of artists throughout the country. M. T. Thatcher, of the celebrated Benson Victor Orchestra, says: "For intonation and tone, perfection of scale and mechanism, the LYON & HEALY is a most desirable instrument. I would use no other."

Orchestras and bands place special value on the player of the LYON & HEALY. The saxophonists are always in demand. With the present great call for dance music there is a tremendous shortage of good saxophonists. No dance music quite pleases the audience unless the saxophone with its mellow tones is prominent in it. As a result saxophonists are among the best paid musicians. They earn for a few hours' pleasurable work a gratifying salary. They are living examples of the desirability of playing the saxophone.

"The saxophone I purchased of you is giving me better service and better satisfaction than any saxophone I have ever used. I feel that I should congratulate you upon this remarkable instrument. Not only am I satisfied with it, but everyone I play for is better satisfied with my work, so, of course, I know that the saxophone is the one for me."—ANTON MICHALSKI, Chicago, Illinois.



*Believe in yourself and act now
— send for the model you like
best.*

Such evidence from leading musicians with the personal endorsements of hundreds of others, to say nothing of the hosts of amateurs, is convincing proof that the LYON & HEALY Saxophone is an exceptional instrument. It is a real value. Read again the descriptions of the features on pages 13 and 14. They are in a measure responsible for the wonderful popularity of the LYON & HEALY. But it is the tone more than anything else that insures to the LYON & HEALY the staunch enthusiasm of the artist. Mellow, sweet, and clear, the notes resound. Only by hearing it can you realize how different it is, how rich and full-bodied and resonant.

Play the Lyon & Healy Saxophone

Let Us Send It to You

We will send you the model you like best **on trial**. Could any offer be more liberal? Thus you can try it out in your own home. Even if inexperienced your ear will immediately recognize the full, deep qualities of the LYON & HEALY tone. The workmanship, too, will delight you. The precision of skill and beauty of design make it an instrument of which you can be most proud. It is built of such fine materials that you know it will stand even careless use. When you make the LYON & HEALY your choice, you have made the most economical and advantageous purchase. When you get it, go over it point by point. It will be readily apparent why the LYON & HEALY has such a high resale value—a true test and a conclusive one of quality and durability.



*Only a little thing between
you and the pleasures you
want—friends, money,
and gaiety.*

Take the Step Today

Your determination to be a musician and to enjoy his privileges and profits is worth nothing unless you act. That love of music which is so strong in you will always cry for expression unless you give it utterance. Remember, "Delay is the thief of time." Make the start now. You must advance or go back. **Fill out the application blank and mail it today.**





Guarantee

We guarantee that the instruments in this catalog are exactly as described and illustrated.

We guarantee that any LYON & HEALY Couturier Model Saxophone purchased from us will satisfy you perfectly, that it will give the service you have a right to expect, and that it represents full value for the price you pay. If you are dissatisfied with the model you purchased from us, we expect you to return it to us at our expense.

We will exchange it for exactly what you want or will refund the purchase price promptly and cheerfully.

Those so minded may obtain full information about our reputation for fair dealing, reliability and financial standing by writing to the cashier of any bank.

Cash and Installment Price List Lyon & Healy Saxophones Couturier Model

No.	Fin.	Cash	Installment	First Payment	Monthly Payment
2070 B♭ Soprano..	A	\$ 85.00	\$ 89.25	\$17.50	\$ 7.25
2070 " "	B	105.00	110.25	22.00	8.85
2070 " "	C	110.00	115.50	23.00	9.25
2070 " "	E	165.00	173.25	33.25	14.00
2065 B♭ Soprano..	A	85.00	89.25	17.50	7.25
2065 " "	B	102.50	107.75	21.50	8.65
2065 " "	C	105.00	110.25	22.00	8.85
2065 " "	E	155.00	162.75	32.75	13.00
2060 C Soprano..	A	85.00	89.25	17.50	7.25
2060 " "	B	102.50	107.75	21.50	8.65
2060 " "	C	105.00	110.25	22.00	8.85
2060 " "	E	155.00	162.75	32.75	13.00
2075 E♭ Alto.....	A	90.00	94.50	18.75	7.60
2075 " "	B	120.00	126.00	26.00	10.00
2075 " "	C	130.00	136.50	26.50	11.00
2075 " "	E	210.00	220.50	40.50	17.00
2080 C Melody...	A	95.00	99.75	19.75	8.00
2080 " "	B	130.00	136.50	27.25	10.95
2080 " "	C	135.00	141.75	28.25	11.35
2080 " "	E	220.00	231.00	46.00	18.50
2085 B♭ Tenor....	A	100.00	105.00	21.00	8.40
2085 " "	B	140.00	147.00	29.50	11.75
2085 " "	C	145.00	152.25	30.00	12.25
2085 " "	E	235.00	246.75	51.75	19.50
2090 E♭ Baritone..	A	110.00	115.50	23.00	9.25
2090 " "	B	165.00	173.25	34.75	13.85
2090 " "	C	175.00	183.75	36.50	14.75
2090 " "	E	275.00	288.75	58.75	23.00
2095 B♭ Bass.....	A	160.00	168.00	33.50	13.45
2095 " "	B	225.00	236.25	47.25	18.90
2095 " "	C	235.00	246.75	49.25	19.75
2095 " "	E	350.00	367.50	72.50	29.50

A Saxophone Case can be included, if you wish, when selecting your instrument. Prices are as follows:

No.	For	Price	No.	For	Price
80	Curved B♭ Sop..	\$10.25	83	B♭ Baritone.....	\$30.50
80½	Straight C Sop...	10.25	31	E♭ Alto.....	10.00
80¾	" " B♭ Sop..	10.25	30½	Straight B♭ Sop..	11.50
81	E♭ Alto.....	16.25	20	Curved B♭ Sop..	10.50
82	C Melody.....	17.75	32	C Melody.....	15.00
82½	B♭ Tenor.....	24.00			



LYON & HEALY

ESTABLISHED 1864

INC.



Everything Known in Music

CHICAGO